1: Leitner L-3 (1866-93) 1893? AV3 Dard AV3

539 lady went, and returned with the same answer as before. At last, the torch-bearers had fairly surrounded the fort, and Shiribadatt, with a presentiment of impending danger, rushed out of the room, saying 'that he felt he was dying.' He then ran to the stables and mounted his favourite charger, and with one blow of the whip made him jump over the wall of the castle. Faithful to its habit, the noble animal alighted at the same place, but alas! only to find itself engulfed in a treacherous pit. Before the king had time to extricate himself, the villagers had run up with their torches. 'Throw them upon him,' cried Azru. With one accord all the blazing wood was thrown upon Shiribadatt, who miserably perished. Azru was then most enthusiastically proclaimed king, celebrated his nuptials with the fair traitor, *and, as sole tribute, exacted the offering of one sheep, instead of that of a human child, annually from every* 527 *one of the natives.*[6] This custom has prevailed down to the present day, and the people of Shin, wherever they be, celebrate their delivery from the rule of a monster, and the inauguration of a more humane government, in the month preceding the beginning of winter—a month which they call Dawakió or Daykió—after the full moon is over and the new moon has set in. The day of this national celebration is called 'nôs tshilí,' 'the feast of firs.' The day generally follows four or five days after the meat provision for the winter has been laid in to dry. A few days of rejoicing precede the special festivity, which takes place at night. Then all the men of the villages go forth, having torches in their hands, which, at the sound of music, they swing round their heads, and throw in the direction of Gilgit, if they are at any distance from that place; whilst the people of Gilgit throw them indifferently about the plain in which that town, if town it may be called, is situated. When the throwing away of the brands is over, every man

[6] Possibly this legend is one of the causes of the unfounded reputation of cannibalism which was given by Kashmiris and others to the Dards before 1866, and of which one Dardu tribe accuses another, with which, even if it should reside in a neighbouring valley, it may have no intercourse. I refer elsewhere to the custom of drinking a portion of the blood of an enemy, to which my two Kafirs confessed.—("Dardistan," Part III.)

1/1 [Cf. category 116, pp. 9-14 -- Analyst]

1: Leitner L-3 (1866-93) 1893? AV3 Dard AV3

returns to his house, where a curious custom is observed. He finds the door locked. The wife then asks: 'Where have you been all night? I won't let you come in now.' Then her husband entreats her and says, 'I have brought you property, and children, and happiness, and everything you desire.' Then, after some further parley, the door is opened, and the husband walks in. He is, however, stopped by a beam which goes across the room, whilst all the females of the family rush into an inner apartment to the eldest lady of the place. The man then assumes sulkiness and refuses to advance, when the repenting wife launches into the following song :—

ORIGINAL :—

Mû tûtè shâbilès, wó rajó tolyd.
I of thee glad am, oh Rajah's presented with tolahs!
Mû tûtè shâbilès, wó ashpa panu.
I of thee glad am, oh steed's rider.
Mû tûtè shâbilès, wó tumâk ginu.
I of thee glad am, oh gun-wearer. [Evidently a modern interpolation.]
Mû tûtè shâbilès, wó kangâr ginu.
I of thee glad am, oh sword-wearer.
Mû tûtè shâbilès, wó tshapân banu.
I of thee glad am, oh mantle-wearer.
Mû tûtè shâbilès, shâ mul dè ginum.
I of thee glad am, pleasure's price giving I will buy.
Mû tûtè shâbilès, wó gûmy tshino.
I of thee glad am, oh corn-heap!
Shâbilès shâ mul de ginum.
Rejoicing pleasure's price giving I will buy.
Mû tûtè shâbilès, wó gîty loto.
I of thee glad am, oh ghee-ball.
Shâbilès sha mul de ginum.
Rejoicing pleasure's price giving I will buy.

TRANSLATION :—

Thou hast made me glad! thou favourite of the Rajah!
Thou hast rejoiced me, oh bold horseman!
I am pleased with thee who so well usest gun and sword!
Thou hast delighted me, oh thou who art invested with a mantle of honour!
Oh great happiness! I will buy it all by giving pleasure's price.
Oh thou [nourishment to us] a heap of corn and a store of ghee!
Delighted will I buy it all by giving pleasure's price!

"Then the husband relents and steps over the partition beam. They all sit down, dine together, and thus end the festivities of the 'Nôs.' The little domestic scene is not observed at Gilgit; but it is thought to be an essen-

1: Leitner L-3 (1866-93) 1893? AV3 Dard AV3

527 tial element in the celebration of the day by people whose
1.4 ancestors may have been retainers of the Gilgit Raja Azru Shemsher, and by whom they may have been dismissed to their homes with costly presents.

"The song itself is, however, well known at Gilgit.

539 "When Azru had safely ascended the throne, he ordered the tyrant's palace to be levelled to the ground. The willing peasants, manufacturing spades of iron, 'Killi,' flocked to accomplish a grateful task, and sang whilst demolishing his castle:

ORIGINAL:—

Kúro thyto Shiri-ga-Badát djé kurb
[I am] hard said Shiri and Badatt!' why hard?
Demm Singéy Khotó kúro
Dem Sing's Khotó [is] hard
Na tshumáre kille téy ráke phala thèm
[With] this iron spade thy palace level I do
Tshaké! túto Shatshó Malika Demm Singéy
Behold! thou Shatshó Malika Dem Singh's
Khotó kurò na tshumare killéyi
Khotó hard; [with] this iron spade
Téy rake-ga phalatém, tshaké
Thy palace very I level, behold!

TRANSLATION:—

"'My nature is of a hard metal,' said Shiri and Badatt. 'Why hard? I Khoto, the son of the peasant Dem Singh, am alone hardy; with this iron spade I raze to the ground thy kingly house. Behold now, although thou art of race accursed, of Shatsho Malika, I, Dem Singh's son, am of hard metal; for with this iron spade I level thy very palace; look out! look out!'"

527 During the Nauroz [evidently because it is not a
524 national festival] and the Eed, none of these national Shin songs are sung. Eggs are dyed in different colours and people go about amusing themselves by trying which eggs are hardest by striking the end of one against the end of another. The possessor of the hard egg wins the broken one. The women, however, amuse themselves on those days by tying ropes to trees and swinging themselves about on them.

[1] Elsewhere called "Shiribadatt" in one name.

3c Muhammad G-3 (ca. 1900) 1907 AV3 Dard AV3

repeatedly with his stick till they reach the opposite goal. This ends this part of the festival. Polo then begins, and, as is the fashion in these parts, is continued without intermission till the evening of the great day. 796 526

The "Ayi Boyi" Ceremony.

Ayi Boyi is the name of a Gilgiti month falling next to "Shino Bozino." The day fixed for performing the ceremony was publicly announced by the Rá throughout the village. All the boys and young men of the village assembled in the afternoon at a place just below the Rá's dwelling. The Rá used to sit on the roof of the house surrounded by his private servants, and a heap of walnuts was laid before him, while his followers laid a heap of ashes near them. The Rá then threw all the walnuts among the people below, who scrambled for them. While they were thus employed a heavy shower of ashes was hurled down by the Rá's servants upon them. In the merriment which followed, the people would rush towards the Rá, endeavouring to seize him or his servants, if they were strong enough to do so; while if they proved to be the weaker, the chief's followers would turn the tables against them. Should the chief himself or any of his suit fall into their hands, he was only released on the payment of a suitable forfeit; but, should the struggle result in the favour of the chief and his party, the prisoners made from among the people were released after a few days' captivity. 796

II.

The Ceremony of "Ganoni." 627 [784]

The inhabitants of these parts are strictly prohibited from tasting any new crop before accomplishing the "Ganoni" ceremony, which is celebrated in the middle of June, when the wheat and barley are ripe. The Rajah or headman of the village fixes and proclaims throughout his district the days for the performance of this ceremony, which is carried out in the following manner. On the afternoon of the day fixed the people set out to their fields with loaves fried in butter, which are greedily eaten at a corner of the field by all the members of the family. After this they cut some ears of barley, bring them to their homes, and keep them for a while on a fire. These husked and roasted grains are now put in a small basin filled with milk or curds. Of this milk every member of the family takes three wooden spoons full. Then national dances and vainglorious songs continue till late in the night. [252]

The Duma Nikna Ceremony.

When the people have finished the labour of reaping and winnowing their spring and autumn crops, and have put the grain into bags to carry to their homes, they recite the following prayer:— 527 539

(1) Bismillah ya Khudaya Barakat deh.
(2) Oosun, Doosun ai Barakat deh.
(3) Kharki jawin ai Barakat deh.

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(4) Katawāl, Batawāl ai Barakat deh.
(5) Gilit Malik ai Barakat deh.
(6) Sharo ai Rat ai lo bu sing Barakat deh.
(7) Owal ai sur ai Barakat deh.
(8) Jakun ai shing nikheh sang Barakat deh.
(9) Gogo ai dayin o sang Barakat deh.

Translation :—

(1) In thy name, O merciful Lord, give us abundance!
(2) Give us abundance like Oosum and Doosum (remarkable men of ancient times)!
(3) Give us abundance like the brave Kharki (Kharki, the people say, was 4½ yards tall)!
(4) Give us abundance like Katawall and Batawall (also ancient heroes)!
(5) Give us prosperity like Malik, the Raja of Gilgit!
(6) Give us abundance, so that we may carry our grain home throughout the long night of autumn till it is dawn!
(7) Give us abundance like the long day of summer!
(8) Give us abundance till horns grow out of the ass!
(9) Give us abundance till a beard grows from the rocks!

[526] After gathering their crops the inhabitants celebrate a festival called "Duma Nikha," an expression of their feeling of freedom from all agricultural labour, and indulge in recreations and games, the chief of which is polo. A goat is killed and roasted and the meat eaten at the place where they perform their dances, which continue late into the night. They also add to their enjoyment by shooting at a mark, after which the assembly breaks up.

III.

Marriage.

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When a boy reaches 16 or 17 years of age, his parents begin to search for a wife for him, and as soon as they hear of a likely girl, they summon the headmen of their own village, to whom they give food, and request them to ask such and such a person to give his daughter in marriage. The headmen carry this message to the father of the girl, who entertains them for one or two days. During this time he summons his relatives and the headmen of his own village, in order to consult them in the matter. In the case of consent being given, a prayer is read by both the parties as sealing the promise. The boy's father now presents the following things to the girl's father in token of their new relationship :—

Cloth	...	5 yards.
Needle	...	1
Knife	...	1
Rope	...	1

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● 527

/For additional data on organized calendrical ceremonials, see category 116, pp. 95-98. --Analyst/

7: Francke M-5 (no date) 1904 AJ4 West Tibetans AJ4
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The following is my attempt at a restoration of the text according to the Dard-dialect of Da:

Dargyassi de tija namo hla zhuni
Shuni bhi tija namo hla zhuni
Sinani bhi tija namo hla zhuni

Translation:

Give abundance! Honour to thee, oh god Zhuni!
Crops also! Honour to thee, oh god Zhuni!
A son also! Honour to thee, oh god Zhuni!

T D 539

Notes on the Dard text:

Dar-rgyas is a Tibetan synonym compositum meaning about 'abundance;' *di* was probably in course of time contracted from *de*, give, and *ti*, thee; *tisha* or *tija* means 'to thee,' *sha* and *ja* are frequently used terminations of the dative case; *nomo* instead of *namo* is a case of assimilation of the vowel of the first syllable to that of the second syllable; *namo* as well as *nomo* often occur in the sense of 'glory, honour' in the Bono-na-songs, Ladakhi Songs, No. XXXI ff; *hla* is the Tibetan *lha*, a Pre-Buddhist god; *Zhuni* is the proper name of the house god. *Shuni* means 'harvest'; *bi* is supposed to be the same as Urdu *bhi*, meaning 'also.' Also in the second and third lines the *ti* of *tisha* was lost in the preceding word. The *ni* in *sinani* is the emphatic syllable of Tibetan.

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(4) *Dard customs.*—To the present day the Māmani-festival is considered as a Dard custom. It is held 1½ months after the 21st of December. In Khalatse it is celebrated in this way:—Cooked heads of goats and sheep, and omelettes called *ten ten*, are brought before an ancient row of *mchod rten* (mchod rtengyi sgang) which goes back to Dard times, and a feast is given to everybody who will partake in it. Strangers are welcome.

T D 174 533

Also the Ladakhi music and art of dancing is so entirely different from Tibetan music and dancing that non-Tibetan influences must be suspected here. In Ladakhi music, besides the Chinese scale,—classical scales are in frequent use. Of classical scales I have discovered the following in my collection of Ladakhi tunes: Ionian, Aeolian, Lydian, Mixo-Lydian. It is easier to believe that these scales came here through a Dard channel than from Tibet. Although the metre of the Tibetan Ladakhi songs is almost invariably trochaic, the metre of the Ladakhi tunes is iambic.

T D 174

I have tried to prove the Dard origin of one single West Tibetan village only. It would probably be easy to accumulate similar reasons